PHOTOGRAPHIC JOURNALISM

LESSON EIGHT

UNIVERSAL PHOTOGRAPHERS
INC.

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Read Each Lesson with Great Care

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of the Complete Course in
Photographic Journalism

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LESSON VIII
SUBJECTS OF GENERAL INTEREST

1. We have gone far enough into the subject of photographic journalism to understand fairly well what it demands and to secure a fair understanding of its requirements. Let us now consider specifically just what is required when making a photograph for the non-specialized field.

2. In this lesson you will find certain facts repeated which have been stated before, but always keep in mind that repetition of a statement is used in order to impress more forcibly upon your mind the importance of that point. You will also find that presenting a certain fact in a slightly different manner will give you a fresh viewpoint which may aid you in fixing the fact more firmly in your mind.

3. We shall, first of all, review the essential points involved in making a photograph for publication, setting forth again many of the ways in which it differs from the conventional photograph.

THE FIRST JOURNALIST

4. In days long past, high adventure led mankind to wander over the face of the earth seeking new sights and wonders. In those days the ordinary man stayed at home and indeed many thousands of people were born, lived and died without ever being as much as fifty miles from the place of their birth. Is it any wonder, then, that when the swashbuckling adventurer returned, his tales held spellbound the group in the village tavern? Or can we wonder that, with such an appreciative audience, he included in his tales such things as mermaids, seaserpents and other mythical monsters?

LIMITATIONS OF LANGUAGE

5. This wanderer, however, was handicapped in his narrative. Words at best are unsatisfactory, and when we remember that the vocabulary

of medieval man was confined to those words which served his every-day needs, we must marvel that the traveler could make any impression at all. Those were the days of books and manuscripts gorgeously illustrated by hand drawn pictures—faulty in drawing, without perspective or proportion but splendidly rich in color. These pictures were true treasures to the starving minds of that day.

6. This state of affairs changed but slowly, but we can almost identify any period in history by looking at its pictures. With the advancement of intelligence and education the use of pictures became more and more general, but always the pictures were distorted more or less by the artist's conception of the subject.

$40,000,000 EACH YEAR FOR PICTURES

7. With the discovery of photography this personal error was removed and for the first time man had available a source of pictures which could be depended upon to give him a truthful representation of scenes which he could not see in the original. This caused him to develop a taste for pictures, and today the demand for pictures is so great that in the United States alone, the estimated value of published photographs exceeds forty million dollars annually, although exact statistics are not available.

PUBLIC CURIOSITY

8. The curiosity which led the men of the middle ages to spend a lifetime seeing the world now leads us to spend millions of dollars each year for illustrated papers and magazines in order that we may see, by means of these pictures, the scenes which we cannot visit in person. Today there is rarely an incident, machine, person or process of importance which is not shown to the world by means of pictures.

9. Suppose we make a snapshot of a kitchen saucepan. When it is done we have merely a record of the appearance of that saucepan. Now in order to give life and meaning to that pan, and to enable us to make a photograph of it which we can sell we must do one of the following things or something similar:

1. By controlling the light falling upon it we can make attractive shadows and thus we make a picture with pleasing design which might be published in a pictorial annual.

2. Place china and silver about it, make a photograph, use as a title the words *"The beauty of Blank and Dash aluminum ware will grace any table,"* and sell it to the manufacturer for advertising purposes.

3. Turn it on its side, place some milk in it, let a kitten start lapping the milk and make the photograph. Almost any paper would buy the print.

4. Smoked, dented and stained it would make a prize subject if it could be truthfully labelled *"For three years this pan was used for cooking breakfast by explorers in the African Jungle."*

5. Crushed and mangled we have this one: *"This is what happened to a saucepan dropped from the fiftieth story of the Blank Building."*

6. If it has some new feature, a non-slipping cover for example it is a good subject for trade papers and home magazines.

10. We might go on indefinitely, but these examples serve to show us the bases of Journalistic Photography. The most humble subjects are fit for use provided they are made *interesting* to the *general public* or to *any specialized group of the public!*

SIMPLE SUBJECTS BEST

Just what subjects will you choose to start with?

11. Obviously, the simplest subjects are the best. You must not only be able to make a fair photograph, but you must show the subject to the best advantage. For example suppose a new type of automobile is made and you want a photograph of it. You can make a beautiful picture of the entire car which will show its attractiveness, but fail entirely to show the new feature. What you should photograph is the machine under conditions which show the advantage of the improvement; then a closeup, detailed view of the new mechanism itself. If you are not fully familiar with automobile mechanics do not try to make the photograph without the advice of someone who is thoroughly acquainted with such subjects. Remember, your work will be examined by specialists, and if you show your ignorance of the subject, you cannot expect an editor to buy your work to pass on to his readers.

This brings to us a cardinal point in journalistic photography.

ACCURACY IS ESSENTIAL

12. *Never attempt to photograph a specialized subject until you are thoroughly familiar with that subject!*

13. This does not mean that you must master an entire profession, but before making a photograph to explain something, you must fully understand the subject yourself. Thus by starting with the simple subjects with which you are fully familiar you will be able to choose

and illustrate the most interesting aspects of that subject. Do not think that just because a photograph is of interest to you that it will interest everyone.

IMPERSONAL VIEWPOINT

14. Let us suppose that you have a photograph of a group of your friends at a vacation camp. The surroundings are beautiful, and the picture one which you value greatly; after hearing so much comment regarding its beauty you send it to the Rotogravure Editor of the Times. The next Sunday you scan the section carefully. Your picture is not there, but there is a picture of a very ordinary appearing woman seated in a rocking chair upon the very unattractive porch of an old hotel at some resort. You cannot understand—but if you will read the caption under the picture you will understand. The woman—for some reason—is in the news of the day and that fact makes the picture of interest to thousands of readers, while your picture would probably not interest a hundred.

15. You must learn to regard any subject with the eyes of that great composite thing which we call the *general public*. Stop and think, "Would that interest a man in Oregon, a woman in Texas, a child in Michigan? Would it interest a man who never heard of the place where I am located?" If you can sincerely answer "yes" to those questions, go ahead and make the photograph. Often a rejection will show you that you are still too self centered, that you still think that a subject which interests YOU must naturally interest all the rest of the world.

ADDING GENERAL INTEREST

16. But to return to the vacation picture. Suppose that at the same time you made it you made another of a very attractive girl in a bathing suit, poised for a dive into a natural pool. You would add a caption something like this: *A Berkshire Nymph,* and almost beyond question the picture would sell. There are three subjects which are almost always sure fire sellers; these are: *Pretty Girls, Babies* and *Animals.*

17. The girls should be in bathing or ballet costume by preference, the babies should be in natural poses and the animals should be characteristic. With such subjects the chances are that even pictures with somewhat faulty technique may sell.

SUBJECT ANALYSIS

18. There is one way in which you can roughly analyse the value of any subject before making a photograph. Does it concern *money or finances, food* or *pleasure?* If it does it has a value which can be

worked up. Remember that primitive life was a struggle for existence and when existence was assured, for even a brief space of time, man sought comfort. Nowadays money and food mean existence while the field of pleasure is infinite. We have not yet overcome our primal instincts and those things which affect us vitally are those in which we are interested.

MONEY

19. A run upon a bank *(money)* always sells if at all good.

FOOD

20. A strike of teamsters hauling foodstuffs will sell no matter what the exact subject when a picture of a factory strike would have to be good to get past the editor—although the teamsters may number less than one hundred and the factory strike may affect thousands. *(food)*.

PLEASURE

21. An exquisitely beautiful scene would be worthless, but put a fisherman in the foreground and you will have a picture which will probably sell. *(pleasure)*.

MAKING THE COMMONPLACE SALEABLE

22. Finally, do not overlook the value of the commonplace.

Could you sell a photograph of a street cleaner engaged upon his daily task? Not a street cleaner who has inherited a million, or stopped a runaway horse, or battled holdup men, but just any street cleaner? If you are a true Photo-Journalist you can do so.

23. Select a park background showing the fresh leaves just breaking out, select a position which will show the heavy shadows of a bright spring sun, then pose the street cleaner naturally pushing a large pile of rubbish before his broom. Get him to whistle as he works and look happy whether he feels so or not. A quarter or half dollar will make him happy for a few moments at least. When you have your picture give it some such caption as *Spring Housecleaning* and you will probably sell it.

HUMAN INTEREST

24. Suppose you are looking through the picture section of your Sunday paper. You see a picture of the new Van Astorbilt yacht and yawn as you look at it—but upon the next page you see a snap of a group of ragged street urchins throwing dice, one of them reaching for the scattered pennies with a wide grin and you find yourself smiling

in sympathy. Probably you will think: *"The chap who took this picture knows his stuff! THAT is kid life all over!"*

25. YOU liked it—so will thousands of other readers. You are in the fortunate position of being your own customer. YOU the individual make photographs to sell to the editor, who is a middleman and who in turn passes the picture on to YOU, a member of the Public.

DISCOVERING HIDDEN INTEREST

26. As I look out of my window I see a street lined with apartment houses, just such a street as may be found by the hundred in New York. Could a picture of that street be interesting? Why not? Would you say that a picture of a block of houses there could not be sold? Let us see.

27. Here is one house a full block long. Let us make a picture of it. Then let us make a picture of the Spanish Courtyard. There, we have two good pictures, but what shall we do with them? Certainly the glaring architecture would not recommend it to an architectural journal, but let us send one to the real estate section of a daily paper, giving as a title: *"This strictly modern apartment facing the beautiful P—— Parkway stands where only a year ago were nothing but vacant lots."* It has an appeal and is published in the realty section.

28. Another print is sent to the Sporting Editor of a daily paper with the title: *"Al Tenor, famous pugilist, calls this place 'Home'."*

29. And in a Sunday Feature Article the third print or pair of prints appears over this caption: *"In the courtyard of this quiet apartment two unknown men were shot to death in broad daylight."*

30. This example is not drawn from imagination. There is a building to which all three captions could be truthfully applied, and indeed this actual building has figured in the news in two of the mentioned ways, only the real estate angle having been overlooked.

31. These everyday things, objects, and activities which we rarely think of because they are so common are close to every one of us. Any such subject treated from just a slightly new angle, made seasonal just as in the case of the street cleaner, or given any treatment which will make its import unmistakable, will sell readily.

VARIETY OF SUBJECTS AVAILABLE

32. The variety of possible subjects is as broad as the scope of human life itself, but from this great mass of potential material there are certain groups which have such a universal appeal that we may discuss some of them with a view to providing you with a definite objective. It is well enough to say, *"go out and make a picture of something!"* You want to know definitely just what that *something* is. At the same time

you must have a certain amount of leeway in which to exercise your individuality, so in this lesson we will discuss certain subjects which are available to everyone, which have a universal appeal and which can be used in making photographs for a wide variety of magazines.

SUBJECT CLASSIFICATION

33. The divisions fall into two types. First we have the location division in which we have city and rural subjects. Then we have the three prime favorites which are: girls, babies and animals, and finally the action division in which we have portrait, figure study, genre or action and still life. Now it is easy to see that if we have a pretty girl engaged in making hay out on the farm that we have a subject which is rural-pretty-girl-genre. Many subjects fall into one part of each division, others do not. You must keep in mind the impossibility of forming any sharply defined, exclusive classifications of subjects, and remember that the general emotion appeal which is found in the picture of the newsboy upon the city streets is the motivating spirit of the farm lad wielding a heavy hoe in the garden patch.

34. *GIRLS*—The pretty girl is a subject fit for the camera, without demanding any accessories, but only too often the editor demands more than this. When the statement is made that pretty girls are among the best of subjects, we are inclined to think that all we have to do is to go to the nearest swimming pool or beach and make hundreds of good pictures.

35. *You will be fortunate to secure ONE good picture under such circumstances UNLESS YOU HAVE YOUR OWN MODEL WITH YOU.*

THE PRETTY GIRL AS A SUBJECT

36. We may as well face facts—the man who cherishes illusions is not well prepared for this profession, for he must see with the same coldly critical eye that the camera uses. *Pretty girls are comparatively rare!* Those we do find are sure to assume some absurd or self conscious pose before the camera, and very rarely indeed do we find a girl who is attractive and who unconsciously assumes graceful poses. The uncombed, dark tanned girls of the summer beach may appear to be quite athletic as they sprawl upon the sand, but they are hardly subjects for a good photograph.

THE TRAINED MODEL

37. If you have your own model, trained to pose, carefully made up and attractively costumed, the rest of the beach will serve admirably as atmosphere and background. In fact the great number of unattractive girls around her will emphasise her own charm by the contrast.

THE GIRL AN ACCESSORY

38. But, as mentioned before, the girl by herself is rarely of sufficient interest. Her real value comes as an actress. If you photograph an old wreck, have the girl point out some interesting part of it. If you are making photographs of a boat trip, have the girl at the wheel. If your subject is a new skyscraper under construction, the girl stands beside a huge girder to show its size, or she stands by the chief engineer while he points out an unusual operation.

39. *The pretty girl model serves as a focus for the center of interest in almost any photograph!*

40. The same thing applies to babies, but to a lesser degree. It is not that babies are less popular, but the circumstances under which they may be appropriately used are fewer. There is a better market, however, for photographs of babies as such. Here we find that the real life photographs showing babies in circumstances which arouse pity or amusement are widely used, while anything at all unusual which directly concerns a baby is very easy to sell.

ANIMALS

41. A subject which has many attractions whether we work in a city backyard, park, village or in the country is the photography of animal life. This includes insects, birds, fish and reptiles if we feel so inclined as well as those creatures more commonly referred to as "animals". Domestic animals as well as the wild variety, whether free or in captivity, all come before the lens sooner or later.

BUTTERFLIES

42. Butterflies and moths are excellent subjects. They may be treated just as flowers are as explained later in this lesson, but a somewhat shorter exposure is necessary as they usually wave their wings slowly, even when at rest. Otherwise photograph them as you would a flower and you will be successful.

BIRDS

43. Birds require patience. Usually the best opportunity is afforded by the bird upon the nest. In preparing to make this kind of photograph do not disturb the nest itself, but fix the camera in the tree and focus it carefully upon the nest. Close the shutter, draw the slide from the holder, cover the camera with a dark cloth and then screen it with branches, taking care not to obscure the lens. A string is attached to the shutter lever or an extension of the wire release is used—the extension is better.

44. Climb down from the tree, and take up your postion beneath it with the release in your hand. Remain as quiet as you can. The bird will return, but will no doubt be frightened by the camera and will not settle down for some time. Wait until it is absolutely quiet for most pictures of this kind are ruined by impatience and premature exposure. After the exposure has been made, wait awhile before going up to the camera to change the film or to remove the camera from its place. If you avoid frightening the bird unduly, you may be able to make several photographs.

SMALL WILD ANIMALS

45. The smaller wild animals are treated in a similar manner. The camera should be fixed upon a suitable support and focussed upon some spot frequented by the animal and you must then wait until the subject puts in its appearance. In the case of nocturnal animals you can arrange two fine wires which, when disturbed, will ignite a flash bulb.

46. In any event you will require a camera clamp which is used to replace the tripod and which enables you to attach the camera to a tree, post or similar support. These may be obtained from us. Details will be sent upon request.

DOMESTIC ANIMALS

47. The photography of domestic animals is a very attractive and lucrative branch of this work as there are a great many magazines devoted to agriculture and to breeding which use numbers of photographs. In this work it is essential that you understand and emphasise the good points of the animal as the breeder sees them. As you cannot be expected to be an expert in all domestic animals, you will find it advisable to confer with the owner or breeder. He will supply the information which you should consider when making the picture.

REFLECTING CAMERA

48. In this work it is a good plan to use a reflecting camera when one is available, particularly when the subject is one of the smaller animals which move rapidly. In any event a lens of somewhat longer focus than usual is advisable. This is to prevent distortion.

DISTORTION OF PERSPECTIVE

49. It is commonly thought that distortion is a fault inherent in the short focus lens, but this is not true. Distortion of the image is due to working too close to the subject, and to no other reason. If you hold

your hand in front of your eyes you can obscure the greatest buildings. If you have your lens very near the head of some animal, the head will appear to be so large that it dwarfs the rest of the body. You should always be at a distance equal to five times the length of the object being photographed. Thus if you are photographing a horse half head-on, and the horse measures six feet from front to back as you see it, you should be at least thirty feet away. If you secure a fair sized image from this distance you will need a lens whose focal length is somewhat longer than normal.

50. *In order to prevent distortion and at the same time secure an image of satisfactory size, you should use a lens whose focal length is approximately twice the dimension of the longer side of the plate* (*i.e., with a four by five camera, use a ten inch lens*).

ANIMAL POSES

51. It is not enough to merely secure a photograph of the animal, from a position which will display its good points. The subject itself must be in proper "spirit". The ability of the photographer to secure expression and to reproduce individuality is of the utmost importance.

EXPRESSION IN ANIMALS

52. A sheep is usually thought of as a neutral, docile creature, with absolutely negative characteristics. Have you ever stopped to think that a sheep has expression? If you have the opportunity, make two photographs of a sheep, one taken more or less haphazardly from eye level, and from the side. Then take a second one from a point somewhat in front of the side, with the camera about thirty inches from the ground. Have someone attract the attention of the animal and snap it just as it looks up inquiringly. A study of the prints of the two pictures will show an unbelievable difference. Such a comparative test may be used in photographing any animal and will teach you the importance of doing this type of work correctly.

CLASS FACTORS IN PHOTOGRAPHS

53. It may not be amiss at this point to call your attention to the fact that editors of all magazines catering to a special class of reader must be fully informed regarding the activities in which that class is interested. Thus the editor of the agricultural or breeder's magazine can recognize at a glance the animal photograph which does justice to the subject. If you are going to sell such photographs they must be made in such a manner that they will display the good points of the subject. No amount of artistic worth or pictorial composition will sell a photograph which does not do the animal full justice.

BREEDER'S MAGAZINES

54. You will find that there are magazines devoted to the raising of horses, cattle, sheep, swine, chickens, dogs, cats, skunks, foxes, canaries, and other domestic and wild animals. The principal ones are horses, cattle and swine with chickens forming a large class of their own. Each one of these classes and indeed most of the magazines in each class form an excellent market for the *right* kind of photograph.

ANIMALS AS SUBJECTS OF GENERAL INTEREST

55. Of course animals of all kinds make excellent subjects for the "popular" type of magazine, but in such cases they are handled in such a manner as to add definitely to the human interest of the picture. A horse will be posed with a girl feeding him sugar, the cow will be accompanied by the dairymaid, the ducklings with a child and so forth. This is a combination well known yet susceptible of infinite variation. Such photographs will also sell to the agricultural and breeder's magazines, not for use in an informative way but for covers and to arouse *"popular interest"* in what would otherwise be a strictly class publication.

56. As a rule when making photographs for the agricultural press, it is a good idea to make two or three such popular interest photographs for filing or for some definite market which you may have in mind. By using a child or pretty girl with domestic animals you can, in a measure, create interest which will sell the pictures to general magazines.

CASUAL PHOTOGRAPHS

57. When walking or driving outdoors make a practice of keeping your eyes open for possible subjects which could be photographed to advantage. By doing this, whether you have a camera or not, you will cultivate your power of observation and this in turn will stand you in very good stead, upon many occasions.

CITY SUBJECTS

58. The city offers just as many opportunities as does the open country, but of course they are of a different kind. Rarely will you have distance to contend with, but you will have detail and backgrounds to worry about. In this connection we should consider only street pictures because interiors are more or less the same in city and country while city parks, if of any size at all, require landscape or garden treatment.

59. Street subjects lean strongly toward the genre, although there are several subjects such as architectural subjects, which, with or without human interest have a decided pictorial value. Composition becomes more complex with line following line, and due to lack of

distance, the picture must lean even more heavily upon design to carry out its pictorial intent.

60. The secret of the appeal of the genre is its human interest, and nowhere can you find a greater variety of material for this work than in the various districts of a great city. Perhaps New York has a greater wealth of such material than any other city, but there is not a city in this country which will not afford a truly wide choice. In the various sections of the city you will find customs and occupations peculiar to the nationality of the residents there. The only problem is to so compose your picture that you lift a bit of life right from the great conglomerate of the street and make of it a thing of beauty.

STREET GENRES

61. Street genres are secured in two ways. The first and one which is most surely conducive of success is to tell the subject what you want, and try to secure his coöperation. A small gratuity will often work wonders in securing coöperation. This is particularly true in the case of a child. In the case of adults, a careful courtesy will usually achieve the same purpose.

62. If, for any reason, you believe that the subject would not consent to pose for you, you make the photograph without his knowledge. This does not permit very much regard to composition. As a rule such photographs are made by taking every precaution as to focussing and exposure. The distance is increased to about two or three times what it would normally be. This is an advantage in focussing as well as in placing the subject. The photograph is made as has been described in Lesson IV and from the resulting negative, the desired portion is enlarged.

The composition in this case is achieved in enlarging, not in taking!

63. In making photographs without the knowledge of the subject, you should use the method of indirection which has already been described in Lesson IV. The one great advantage of this kind of work lies in the fact that the subject, being unaware of the presence of the camera, will no doubt pose more naturally than if working with you. It is almost impossible for anyone to pose for the camera naturally until he has had a considerable amount of practice. Of course the stiff, self conscious pose will ruin every effort toward pictorial work.

64. The good genre shows some subject engaged in some natural action or occupation, and in a pose which suggests a definite idea. As it has been concisely expressed, *the genre is a picture which tells a story!*

SEASONAL GENRE

65. Genre work lends itself admirably to seasonal work, particularly when street urchins are used as subjects. The delivery boy with his turkey must mean Thanksgiving, the young masques parading the street suggests Halloween, the newsboy swinging a spluttering string of crackers marks Fourth of July and gaily clad children rolling eggs can mean nothing but Easter. And so on. Children in gala dress or children in rags, both are of value. Age, the foil of youth, is also easily worked into the genre. In fact the cycle of human activity is the field of the genre, nor is the latter more limited than the former.

66. "City" life may be that of a great metropolis or of a country village. As far as you are concerned the village loafer asleep in a chair tilted back against the general store presents much the same problems as the bootblack upon the sidewalk in front of the Pennsylvania Railroad Station.

INFLUENCE OF EDITORIAL POLICY

67. In your efforts to secure composition and expression, do not lose sight of the fact that you are making a photograph for publication. No doubt you are making the picture for *some particular publication.* If this is the case remember any editorial policies which may have a bearing upon your work. A magazine which is devoted to gardening would hardly be interested in a picture of some hunting dogs in the field. But, on the contrary, a magazine actively engaged in a campaign to protect wild life would be deeply interested, for that picture, suitably titled, could be used to illustrate the "cruelty" of field sports. Many times your best customers will be those who you think would be least interested.

68. Try to think of composition in terms of the magazine page. The photograph must be trimmed to suitable proportions. Will this affect your composition? All of these points must be considered.

NATURE PHOTOGRAPHY

69. There is a fascination about nature work which is not found to such a degree in any other type of subject. This is the infinite variation which even a single subject will provide. One outstanding example of this is Niagara Falls. You have seen many pictures of the falls, but did you ever see two which were alike? If you see a series of pictures made by one man, there will be something in all of them which is similar. Another series by another photographer will also have some characteristic in common, yet the two series will be totally unlike. *In nature work as in no other the individuality of the photographer is reflected in his work.*

INDIVIDUALITY INEVITABLE

70. Another example which can be applied to each of you individually is this. Suppose you are required to make a picture of five roses. We should receive thousands of pictures, each containing five roses, sent to us by students all over the world. It would be remarkable if we received two pictures which resembled one another closely enough to make confusion probable. Each photographer would arrange the subject differently, light it differently, develop it differently and finish it differently. If you take a piece of paper four by five inches, then take five buttons and see how many combinations you can make, you will begin to appreciate the possibilities of arrangement of the five flowers alone without taking into account the other factors, plus such accessories as vases, bowls and so forth.

71. Wildflowers attract practically every photographer, but you will see comparatively little of this subject reproduced. There is a demand for it, and a ready sale may be expected if a picture of the proper quality and characteristics is secured.

72. Wildflowers make up a subject group which may be classed as easy-difficult. That is, the photography of wildflowers presents no difficulties whatever as soon as you have succeeded in making one good photograph of this subject.

73. The subject is one which may be used in almost any popular publication. In a purely pictorial aspect it will be used by home magazines and when seasonal, such as early spring, by rotogravure sections. It may illustrate an article upon *Our Wildflowers* or an article upon pollenization, or honey production, or a vacation story. In each case there are certain specific phases of the subject we want to present in the finished picture.

WILDFLOWER PHOTOGRAPHY

74. The great attraction of the wildflower in nature is its fragility, delicacy and above all its color. The contrast of its surroundings has much to do with the appeal, but this is something which we can rarely reproduce.

75. What we want to do is to secure a photograph which will show the flower in its natural state, yet from a point of view selected to bring out the best of the design of the plant form. Grouping too should be considered either from the standpoint of selection, rearrangement or addition. You want a photograph which in delicacy and wealth of detail represents the coloration of the original. And finally you want a photograph which is truly representative of the individuality of that particular flower.

76. Let us assume that you are going out in search of wild roses in order to make a photograph for a magazine cover. When you find the flowers in bloom, set up your camera and make a photograph of the flowers just as they are without touching a thing. Keep this picture for reference.

COMPOSITION FINDER

77. In your camera case you should have a piece of cardboard about 5 x 7 inches in size. In the center of this should be cut a rectangular opening about 2 x 2½ inches. This, when held about ten inches from the eye, will allow you to see an area about the size of the magazine cover, at a distance of about four feet. Look at the flowers through this mask, moving it about in various directions until you find a grouping of flowers which approximately satisfies your requirements as to composition.

78. There will be grass, weeds and vines which interfere with the design, and which have no place in your picture. Remove these carefully, taking care not to disturb the plant which you want to photograph.

79. When this is done examine each leaf and blossom within the selected area, removing any which are conspicuously imperfect.

ARRANGEMENT OF WILDFLOWERS

80. Next study the design carefully. Perhaps there is one spot where the addition of a blossom or leaf would improve the composition to a great extent. If so carefully remove a blossom or leaf from some part of the plant not included and attach it to the vine with dark thread. Then, if there are any parts which should be discarded, remove such parts. In this manner you can build up a design which will just exactly suit your needs, and in so doing you are not interfering in the least with the natural arrangement of the plant.

81. Be very careful in doing this kind of work. If you add blossoms or leaves, notice how they are attached in nature and imitate this arrangement. One time an enterprising photographer made a picture of a banana plant bearing three bunches of bananas. The picture might have been good but for the fact that the bunches were shown with the bananas hanging *down* as they do in fruit stores, when they happen to grow upon the tree with the bananas pointing *upward!*

82. When you are satisfied with the arrangement, set up the camera and find a position which will show upon the ground glass practically the same arrangement you secured with the mask. Move the camera slightly, an inch to the right or left, perhaps two inches up or down. This final touch will often serve to improve the design tremendously.

FILTERS

83. In making the exposure you are concerned with reproducing upon the plate a delicate gradation which will suggest that of the color of the original. Working with ordinary plates, red will photograph as black—yellow as dark gray—and the blues and violets will appear almost white in the finished picture. A violet, for example, will have light colored petals with a dark heart. This must be remedied. The remedy is the use of plates or films which are sensitive to all colors. Such plates are known as *panchromatic (i.e., all colors)*. Even these plates are more sensitive to blue than other colors (blue still looks too light in the finished picture), so the lens is covered with a piece of yellow glass called a *filter*. This filter keeps the blue rays down to a minimum and allows the other slower colors to act. As a result we secure a final print in which the actual visual color tones are represented by corresponding tones of gray. This means that a delicately graduated color will be represented by a gray tone whose gradation is equally delicate.

84. The two enemies of success in photographing flowers, wild or otherwise, are intense light and wind.

LIGHTING THE FLOWER

85. Never try to photograph a flower upon which sunlight is falling directly. This will give you excessive contrast, and no photograph can combine harsh contrast with delicacy of detail. You should carry two or three screens made of cheesecloth, about two or two and one-half feet square, each mounted upon two sticks. Each stick should be eight inches longer than the side of the screen, and the extension should be sharpened so the screen can be supported by pushing the sticks into the ground. These screens serve to diffuse the light, supply a uniform background and three may be used to erect a wind screen around a flower. Some workers have one screen of one thickness of white cheesecloth, a second made of one side white and the other gray cloth and a third which has one side black and one side white. This third screen has the effect of a two sided black and gray screen, for the black cloth behind the white gives a gray effect. With these three screens almost any combination of light screening, wind break and background can be made. The background may be white, light gray, medium gray or black.

86. If there is any movement of the plant, set up two screens to break the wind, even if it is only a slight breeze. Place another screen to cast a uniform shadow upon the flower. You will now notice that the ground glass shows a marked improvement in the appearance of the subject.

EXPOSURE

87. You will work within a few feet of the flower, but you will want sharp definition throughout the subject. This means a small stop, *f*16 or even smaller. As you want full gradation you will use a panchromatic

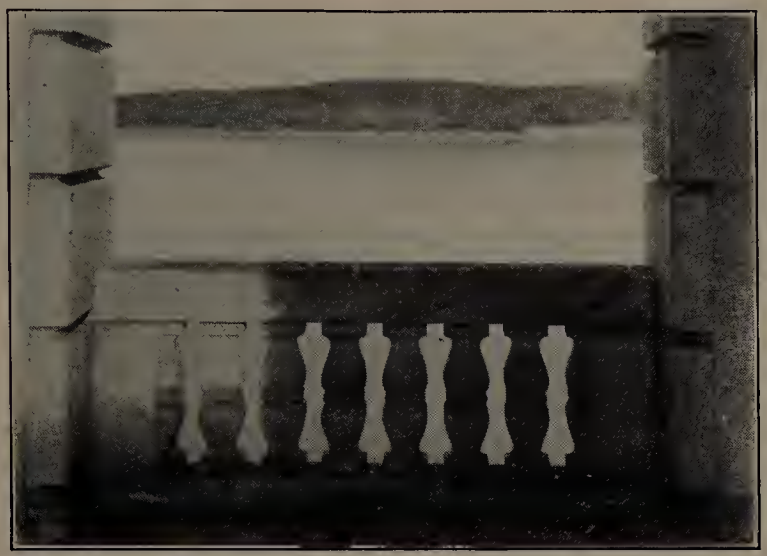

Fig. 1.—FIGURE IN LANDSCAPE. *A very beautiful view which is disappointing when photographed, due to suppression of perspective and lack of strong central object.*

Fig. 2.—FIGURE IN LANDSCAPE. *The addition of a figure to the scene shown in* Fig. 1, *makes a picture of it and makes it fully satisfactory.*

plate or film with a compensating filter of yellow color. If there is plenty of light surrounding the flower, you will probably give an exposure of about two seconds (the screen cuts down the illumination), and at stops from *f*22 to *f*45 you will increase this accordingly.

DEVELOPING FLOWER NEGATIVES

88. When the plate is developed you will use the tank method, giving the plate about three-quarters normal time. The long exposure and short development will give a negative of very soft contrast, but with unusual detail and delicacy.

89. *You should be able to read a newspaper easily through the most dense portion of a flower negative!*

CULTIVATED FLOWERS

90. When working with cultivated flowers growing in a garden or elsewhere outdoors the procedure is the same as when working with wildflowers. Potted plants and those growing in green houses will require approximately the same technique, but with certain alterations. For example, no wind screen is necessary for flowers growing indoors. The greatest difference however will be in arrangement and purpose.

91. Cultivated plants will usually require a more conventional arrangement than wildflowers, and as a rule only the blossom is photographed instead of the entire plant as is the case with the wildflower.

92. Photographs of cultivated plants are more often used as illustrations for horticultural journals and catalogs, although unusual plants may often be used as a pictorial subject.

CUT FLOWERS

93. Cut flowers are photographed as potted plants are, but usually with more attempt at pictorial design. In most cases the support or container is shown. Occasionally a single blossom or plant form is used in making a picture which is primarily a study in design.

FLOWER BEDS

94. From single flowers our interest passes to groups, beds and gardens. Flowers in small groups, three or four, are handled as in the case of single flowers. Larger groups and beds introduce new problems. Flower beds are usually geometrical in form, and the shorter the plants the more apparent is this form. Any geometrical form extending away from the camera is difficult to reproduce properly as perspective will usually introduce an apparent distortion. Keep in mind that this is

only apparent. If it were an actual distortion we could cope with it more easily. Suppose, for example, that the bed is square and we photograph it cornerwise. The two sides nearest the camera will apparently stretch out at the sides forming an almost straight line, while the two farther sides will apparently form a more acute angle. A very narrow diamond shaped bed photographed along its long axis will appear almost square and so forth. If the square bed is photographed from the center of one side, the farther side will appear to be much shorter, with the lateral sides sloping to meet it.

95. There are two ways in which to correct this error. Remember that the square is not to be square on the finished photograph, as this would be worse than the first effect, but it should *appear to be square!*

HIGH VIEWPOINT

96. The camera should be removed to a location somewhat distant from the bed and raised above it. The distance between the lens and the nearest point in the bed should be twice as great as the width of the bed directly in front of the lens. The camera should have an elevation of about two feet for every five feet the center of the bed is distant from the lens. Thus if the center of the bed is twenty-five feet away, the camera should be about ten feet high. This factor is subject to a wide variation, the guide being the appearance of the subject upon the ground glass.

97. For the sake of detail a small stop and correspondingly long exposure should be used, while the color present indicates the use of panchromatic plates and filters. In case any wind causes movement, it is better to open the diaphragm, allow the foreground to blur slightly, raise the camera to *spread out* the middle distance and background and use a short exposure. To use the small aperture would cause the flowers to be blurred from motion.

98. Up until the present time we have considered only inanimate subjects. Any scene will be decidedly improved by the inclusion of a human figure. Here we begin to realize the force and value of *human interest.*

FIGURES IN LANDSCAPE

99. The figure should be appropriate to the scene. If in a garden which is formal, rather large, with geometric beds and clipped shrubbery, the model should be in formal costume. If there is a rose arbor, a sundial and perhaps a small pool, the setting is ideal for a colonial costume. Here we see that although the subject is the garden we are regarding it merely as the setting for the model. Such in fact it is. Any garden is but a setting for human activities, actual or suggested.

EMPHASIS AND SUPPRESSION

100. The model should be suppressed by including a large expanse of the garden, if the photograph is to be primarily *of the garden.* In cases where the interest may be about evenly divided the pose should by all means be *genre,* the model being apparently unconscious of the camera and engaged in some purposeful activity. If we are making a portrait study the garden becomes a mere accessory to be suppressed through the use of differential focus and placement.

Fig. 3.—Figure in Landscape. *Here is a landscape type of subject which is fairly satisfactory, but which appears to be meaningless and empty.*

101. An entire book could be written—has been written in fact—upon the subject of outdoor portraiture, but we shall attempt to discuss the salient points in a brief space.

102. The use of makeup as described will simplify the problem of portraiture immensely. Otherwise we have to contend with an extremely subtle color problem which is solved only upon the retoucher's easel.

OUTDOOR PORTRAITURE

103. Photographically speaking you may regard your model's face as a flower. There is no irony in that statement. As a matter of cold

fact the problems, namely of gradation, delicacy of detail and color contrast are so similar that the technique of flower photography applied to outdoor portraiture will yield the best possible results. The one big difference is that in portraiture we desire a large lens aperture and an *absence* of sharp definition throughout the picture. We will come back to this subject in a short time.

104. The pose should be watched carefully. The contours of the head, the hair line, the line of the eyes and brows, the line of the

Fig. 4.—Figure in Landscape. *By adding a figure to the scene shown in* Fig. 3, *we establish a central point of interest and make a decided improvement in the pictorial quality.*

mouth and outline of the nose all enter into the composition. A model who is beautiful by herself may be posed against a beautiful background and ruin both from a pictorial standpoint. *Have the figure lines of the model emphasise the principal lines of the entire composition.*

105. In making a seated full figure with a full skirt, the skirt may be so draped and folded that it will form the keynote of the composition.

Fig. 5.—Exterior Lighting. *The subject is posed with his back to the sun, resulting in a dark, flat picture.*

Fig. 6.—Exterior Lighting. *The result of taking from the position shown in* Fig. 5.

Fig. 7.—Exterior Lighting. *With the sun at the back of the photographer and the face of the subject illuminated, a much better result may be expected.*

Fig. 8.—Exterior Lighting. *The result obtained by the use of the position shown in* Fig. 7. *This is obviously much better than the result shown in* Fig. 6.

106. Portrait heads should, as a rule, be three-quarter or profile views. Few people present an attractive appearance when faced squarely into the camera.

OUTDOOR PORTRAIT LIGHTING

107. The light should fall from in front, above and from one side of the model. Thus if the sun is due west, about midway between the zenith and horizon, the camera should be placed northwest of the model with the lens pointing southeast.

108. Direct sunlight should not be used. A light parasol may be used

Fig. 9.—Exterior Lighting. *When the sun shines upon the lens of the camera, the picture will not only be flat as shown in* Fig. 6, *but often there will be a defect caused by glare such as is shown here.*

as a screen, as may a wide brimmed hat *of very thin material.* See that no sharp line of shadow crosses the face, but that it is evenly shaded.

109. And finally see that the background behind the head is darker than the tone of the skin. A face against a light background appears to be very dark, while the same face against a dark background appears to be decidedly lighter.

110. A little thought will show that in many garden photographs the portrait and pictorial elements will be combined in such a manner that they cannot be considered separately. For just such a reason you should become familiar with the factors involved in all types of camera work so you can apply any of them upon any occasion.

THE INCIDENTAL FIGURE

111. The hints given regarding outdoor portraiture have been brief, and included here because they have a bearing upon the use of the incidental human figure. This inclusion of some incidental figure, appropriate to the scene is of great value in many kinds of work, but in landscape and allied fields its importance is enhanced.

112. Landscape and scenic work involve the same general principles used in photographing gardens, but there are some additional points which must be taken into consideration.

113. At best a great expanse of foreground and middle distance must be represented by a comparatively small area of paper in the finished print. Why does a child, when drawing a landscape, almost invariably draw two hills? A flat plain would be represented by two parallel lines close together. This does not carry a pictorial idea, but with two curved lines the child can represent one mountain slope dropping behind the other and thus suggest *distance* which gives us a simulated *depth* and adds to the pictorial value.

DEPTH IN LANDSCAPE

114. It is essential in making a photograph of an expanse of area that we, in some manner, suggest this depth. In fact if we have a landscape, the lines of which conform to the usage of good composition, and one in which depth is well represented, we have a successful pictorial photograph.

115. *A flat plain requires a definite object in the foreground, and sufficient elevation to give some perspective along the plane surface.*

116. Distance may be represented by the diminishing size of objects. Note that we say it *may be* so represented. This is not at all a satisfactory method of showing distance, but it helps when other means are used to accentuate this effect.

APPEARANCE OF DEPTH

117. *The two devices used to accentuate depth are:*
Utilization of atmospheric haze.
Use of differential focus.

HAZE

118. At almost any time and in almost any place the air has suspended in it a certain amount of fine dust and water vapor. These tiny particles serve to scatter a certain amount of the light which is passing through the air, the blue rays being the most easily scattered in this manner. This accounts for the distinctly blue color of the haze seen about distant mountains, and incidentally it accounts for the blue color of the sky with which we are all familiar.

Fig. 10.—Filter Effects. *These five photographs were made without moving the camera. The top one was made upon an ordinary commercial plate with no filter.*

The second was made with a panchromatic plate and no filter. Notice how much more brilliant the picture is, and how the detail stands out. The more distant hills are more clearly shown.

The third was made with a panchromatic plate with a K2 filter. The contrast is slightly increased while the distance is definitely more clear than in the preceding exposures.

The fourth was made with a panchromatic plate and G (orange) filter. The effects brought out by the K2 filter are emphasised.

The fifth was made with a panchromatic plate and A (orange-red) filter. Note that the distance is clearly defined although altogether invisible in the first shot. The light clouds are clearly visible in the original, but largely lost in the reproduction. Note that the green color of foliage which was lightened by the yellow filters is now as black as in the first example. This is one of the disadvantages of the red filter.

The entire series is graded, but by comparing the first and last, the decided effect of filtering will be plainly seen.

1

CUTTING HAZE

119. It happens that the very rays (the blue and violet) which are the most easily scattered are the most active photographically. Thus when using an ordinary plate, the haze which is barely perceptible to the eye will be heavy enough to partially or totally obscure distant objects in a photograph. So objectionable is this haze at times that in mountainous countries and in telephotography, a panchromatic plate with a yellow, orange or even red filter is used. These filters serve to obstruct the colors which make up the haze so that it is possible by using a red filter to secure a photograph of distant mountains which is clear and distinct when the haze is so heavy that the eye can penetrate it only with difficulty.

SEPARATION OF PLANES

120. In making a landscape photograph we want just enough haze to make objects appear more and more gray as they become farther from the camera, but we do not want enough haze to give an appearance of fog. When this result is obtained the photograph is said to have a satisfactory *separation of planes*. Separation of planes is one of the important technical factors in landscape work, and when well done it always receives the approval of critics which it merits.

DIFFERENTIAL FOCUS IN LANDSCAPE PHOTOGRAPHY

121. Differential focussing is also of the utmost value. We have already learned that when a photographic lens is sharply focussed upon any given object, objects nearer to the camera and farther from it are not sharply focussed. There are some objects slightly nearer and slightly farther which are acceptably sharp, but none real sharp. This difference in definition is more marked when lenses of large aperture are used.

122. If we focus sharply upon an object, we may find that other objects in the background are acceptably sharp, but if we focus upon a point nearer and nearer to the camera, we find a point at which the principal object is sharp enough for our purposes, but just behind it objects start to lose definition rapidly. Thus we introduce an increasing diffusion into the outlines of distant objects, and so suggest distance.

COMBINED EFFECTS

123. A combination of differential focus and separation of planes will give a pictorial value to a photograph impossible to secure without them. Bear in mind that the atmospheric separation of planes affects objects at a great distance, while differential focus is most easily used

upon very near objects and cannot be used with any degree of success upon objects situated more than one hundred times the focal length of the lens, from the camera.

DEFINITE INTEREST

124. Not only is such photographic technique necessary, but you must be sure that the scene has interest. There are pictures which are complete in themselves, but do not think the editor who is to buy your pictures is necessarily an art critic. He wants beauty in scenics, it is true, but he knows what his public wants and his job is to get it for them. Because of that, the photographer should make sure of a center of interest by deliberately placing some object of interest in a strong position in the picture. This strong position may be near one side of the picture area but never exactly in the center. In newspaper photography you should center your subjects, but in pictorial work avoid the center of the picture area, as this is one of the weakest spots in the entire space. As a rule there is no object which can thus be used to create interest which is as valuable or as flexible as the model already referred to.

ART AND ARCHITECTURE

125. There are many things which fall under this heading, but perhaps we should extend the term art to include the crafts as well.

126. You will find that examples of human handiwork of unusual design or of outstanding excellence are always of deep interest to the general public. While we cannot catalog all of these, let us pause to consider a few such subjects which have appeared in various publications from time to time.

CRAFTSMANSHIP AS A SUBJECT

127. One man spent several years in making a table which had inlaid in the top a design of such minute detail and perfect finish that it bore a very strong resemblance to a painting.

128. A woman almost one hundred years old who, at the expense of infinite patience makes hooked rugs which are sold for large sums in a distant city.

129. A museum receives a shipment of golden ornaments found in the ruined temples of Central America.

130. A village blacksmith makes hand forged weathervanes for the country estates of millionaires all over the United States.

131. A private collector has the finest assortment of early American glassware known to exist.

132. All of these subjects have a strong art or craft appeal, an appeal much stronger than would be found in a photograph of one of the

old masters which hang in a widely known art gallery. The well known art works are accepted, but the things which, possibly being of far less merit, are produced by living persons *with the product of their hand work,* are far better subjects for the photographic journalist.

ART SUBJECTS

133. Art journals are always on the lookout for unusually well made photographs of authentic antiques of any and all kinds. Furni-

Fig. 11.—*A typical example of architectural photography.*

ture, book title pages, jewelry and ornaments are the most highly favored.

ARCHITECTURE

134. Architecture presents unlimited opportunities to the photographer. Here he may make a specialty of modern business architecture as shown in the office buildings of the larger cities, he may specialize in doorways, windows or roofs. He may select as his subject the modest cottage, the millionaire's estate or the lowly cabin of the Southern colored man. He may seek the ancient or the brand new. With the great variety of structures from which to choose, there is always fresh material.

135. The photography of good architecture may be done for the purpose of illustrating an architectural publication, in which the design of the building is shown together with the outstanding details such as doors, gables, gargoyles, ornament and so forth. In each case the unit is photographed as if for itself alone and not in relation to its position. A circular dome light is photographed from the inside by having the camera directly beneath the center of the dome and pointing directly upward.

136. Gargoyles or ornaments high up upon the outside of the building are best photographed with a telephoto lens from a point of approximately equal height to overcome any distortion due to the angle which would be included by shooting from the ground.

137. Architectural photography is also widely used by the editors of magazines devoted to home life and rural life. Here photographs show both exterior and interior views of the house, while often one or two views of the nearby garden are included in the set.

138. This does not, by any means, exhaust the general subject matter which is available for your camera, but it should give you a definite starting point. You should by now have a definite idea regarding some one particular subject which you want to photograph. You should know the particular magazine to which you want to submit it and you should have some kind of plan, even if rudimentary, regarding the treatment you will give in making it.

139. There are more general interest magazines in this country than in any other, and all are potential buyers of your work. It is inconceivable that any photographic journalist could ever think that he has exhausted all of the possibilities which are in his own neighborhood, or that he has tried all of the markets which are open to him.

140. As a matter of fact, the list of buyers given with this course will contain a purchaser who will buy every one of your photographs which meet the requirements of a journalistic photograph as set forth in this course and which is made with proper photographic quality.

MEMORANDUM

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